

IGNITION

ANDRÉANNE ABBONDANZA-BERGERON

IVETTA SUNYOUNG KANG +

KEVIN JUNGHOO PARK +

MATTHEW WOLKOW

YOSHIMI LEE

JÉRÔME NADEAU

VINCENT ROUTHIER

JAVIER MORENO TAMARIZ

TOM WATSON



MAY 5 – JUNE 4, 2016



Yoshimi Lee, *Irokawa, La montagne*, 2015
 Courtesy of the artist

WAYS OF THINKING

Ways of Thinking is designed for anyone interested in exploring contemporary art and its exhibition frameworks. It offers contextualizing information on the concepts of the Gallery's exhibitions and programs, the artists and the works featured. For the complete version of *Ways of Thinking*, please visit our website: ellengallery.concordia.ca/

IGNITION is an annual exhibition that features new work by students currently enrolled in the Studio Arts or Humanities graduate programs at Concordia University. It provides an upandcoming generation of artists with a unique opportunity to present ambitious, interdisciplinary works in the professional context of a gallery with a national and international profile. Graduate students work directly with Gallery staff to produce an exhibition that places an emphasis on critical, innovative, and experimental work, engaging in the exploration and consideration of diverse media and practices. **IGNITION** is of interest to all students and faculty, the art community, and the general public.

Projects selected by Katrie Chagnon and Michèle Thériault, respectively the Curator of research and Director of the Leonard & Bina Ellen Art Gallery.

In opening up a dialogue between formally and conceptually diverse practices, this exhibition proposes an exploration of the various systems that structure perception, cognition and memory, or that determine the very production of the image, its intrinsic functioning and its relation to a context.

Andréanne Abbondanza-Bergeron, who has a background in architecture, manipulates the coordinates of the built environment so as to reveal the perceptual mechanisms that are at play in the organization of our physical and social surroundings. Through an exploration of the materiality inherent in image making, **Jérôme Nadeau**'s work fosters a self-critical approach to photography based on the mechanical, chemical and digital processes that make it operative as an autonomous reality. With **Javier Moreno Tamariz**, it is the pictorial system that is the focus of continuous experimentations based on the idea of a thought in action.

Other artists brought together in this exhibition focus their research on the mnemonic field where memories are constantly collected, combined and actualized as time passes by. In this perspective, the video installation produced by **Ivetta Sunyoung Kang**, **Kevin Junghoo Park** and **Matthew Wolkow** activates two temporal registers: that of personal memory, which is shaped in duration, and that of the lived present, which interrupts the durational continuity at every moment by causing new events to arise in consciousness. On a more intimate note, **Yoshimi Lee**'s narrative work places family history at the centre of a quest for identity driven by a lived experience of being uprooted.

Through the visual transposition of mathematical concepts into large-scale geometrical drawings, **Vincent Routhier** takes up the notion of the system in its truly philosophical sense. Using other strategies, **Tom Watson** explores the circularity of the process that guides the production and the transformation of the manufactured object.

ANDRÉANNE ABBONDANZA-BERGERON

Suspensus, 2015
Suspended ceiling system of acoustic tiles, wire

From the Latin origin of the word, the installation *Suspensus* conveys not only the meaning of being suspended, but also encompasses notions of suspense, uncertainty, and doubt. The installation, constructed of ceiling tiles commonly employed in commercial and institutional buildings, is hung in the room, imposing on and disrupting the space it occupies. The installation's form creates the illusion of a distortion, as if bending the space itself. As it is entirely suspended and seemingly floating in space, it loses all sense of weight. It is perfectly balanced, frozen in a moment of grace before the inevitable collapse.

- EXPLORE
- How this installation transforms the exhibition space;
 - The changing bodily sensations that characterize the mobile experience of this monumental work.

IVETTA SUNYOUNG KANG + KEVIN JUNGHOO PARK + MATTHEW WOLKOW

Fields of Memory, 2015
Two channel video installation, sound

Fields of Memory is an attempt to visualize how personal memories “are” in the passage of time. The visual realm of personal memories – constituted of images from each artist's personal archives, presented with narrations in their respective mother tongues (English, French, and Korean) – is disrupted by the repeated, powerful action

of the metallic pounding used in construction. Yet, the archived memories ultimately becomes alive within the audiences' nowness, experiencing the physical impacts of the piece – glitched images and audiovisual pounding.

- EXPLORE
- The multiple temporalities that this work conveys;
 - The relationships between text and image in the various film genres that the artists explore.

YOSHIMI LEE

Maeumui gohyang, 2015-2016
Video projection, sound

Presented as a diptych
Irokawa, La montagne, 2015
Inkjet print
Hanbok [01], 2016
C-print

Yukata [02], 2016
C-print

This project about being uprooted is conceived as a book comprising several chapters of one family's story. Each section uses a distinct creative strategy (photography, writing, video and sound) to talk about a subject, a history or a moment linked to being uprooted, such as the search for an identity, quest for one's homeland, passing down of cultural heritage, and memories of exile. Going beyond a personal exploration of family memory, this work seeks to understand the singular and intangible feeling associated with being uprooted.

- EXPLORE
- The intervention of fiction in the artist's reconstruction of her family's history;
 - The intertwined references to Korean, Japanese and Quebec cultures in this body of work.

JAVIER MORENO TAMARIZ

Untitled, 2015-2016
7 paintings
Oil on canvas / Oil and soft pastel on wood panel

My practice is based on the belief that it is only in action that thought can intercede with matter. These paintings represent human, animal or other figures that have been distorted or rendered unrecognizable through gestural brush-work and incompleteness. Through an experimental approach, the figures metamorphose and take on unexpected forms and colors. Disrupting the narrative structure and content of the image, this series of paintings develops its own visual language in order to create a dialogue between gesture, color and space.

- EXPLORE
- The concept of defiguration in painting;
 - How this artist works with color.

JÉRÔME NADEAU

ODD OWNNESS, 2016
Archival inkjet prints

INSPIRIT SCRIPTS, 2015
Epson K3 ink on unprocessed Kodak Supra Endura paper

MILES AND MILES, 2016
Archival inkjet print

My work navigates the boundaries and expectations that we have towards images. Proposing new possibilities for photography, not only to challenge its presumptuous link with reality but also to explore its own visual language, the series *ODD OWNNESS* focuses on a form of image making which investigates the intrinsic individuality of photography. In its repeated reproduction, the works erodes into abstraction and unfolds the many states and stages of what can constitute an image, thus creating

an infinite echo of modifications, reconfigurations and recontextualizations.

- EXPLORE
- How these works reveal the materiality of the photographic image;
 - The self-critical approach of photography on which the work of this artist is based.

VINCENT ROUTHIER

Duplication du carré, 2016
Paper, graphite powder

Homothétie du carré, 2016
Paper, graphite powder

Homothétie du carré', 2016
Paper, graphite powder

Métadonnées homothétie, feuille de calcul, 2016
Excel file

These large-scale drawings propose a formal translation of the mathematical concept of homothety. It is by folding the paper several times and by using a shape cut directly from the sheet that the drawing is developed. There is a fold for each graphite-powder printed shape. The drawing is its own tool and its own plane. The number of duplicated forms determines the size of the drawing. Faced with a self-reflexive and conceptually “perfect” work, the viewer can mentally retrace the creation process revealed by the folding traces, the manipulation marks left by the graphite, as well as the negative space.

- EXPLORE
- The reflexive and cognitive dimensions of images;
 - The relationship between a concept and the forms into which it can be translated.

TOM WATSON

Crush and Burn, 2016
Two-thousand red plastic toy bricks, two MacBook Pros running *Blender* software, two LCD flat screens

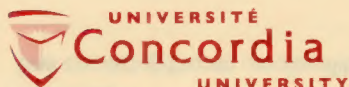
The fifteen forms rendered in 2000 red plastic bricks in the gallery space as well as in 3D model making software, represent the machine parts necessary to process the plastic into a raw material useful for a 3D printer. Conflating the software environment and the physical space the bricks inhabit, this work is an attempt to jam together two spaces that are normally distinct in practices of screen-based making.

- EXPLORE
- The notion of system in this work;
 - How the artist questions our relationship to objects.

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